

A REMARKABLE BOOK.

BENJAMIN ROBERT HAYDON.

PUBLICATION OF THE GREAT PAINTER'S CORRESPONDENCE AND TABLE-TALK—SALENT POINTS OF HIS CAREER—HIS IMPRESSIONS OF THE LOUVRE—LETTER OF WASHINGTON IRVING—ANecdotes of NAPOLEON AND WELLINGTON—MORE LIGHT ON LORD BYRON'S DOMESTIC RELATIONS, FROM THE REGULAR CORRESPONDENT OF THE TRIBUNE—1.

LONDON, Dec. 18.—More than twenty years ago, in 1853, Mr. Tom Taylor published three volumes of selections from Haydon's Autobiography and Journals. Before the end of the year the book had reached a second edition. Since that time Haydon, whatever his place in art, has remained one of the most interesting figures in English literature. Although the autobiography was avowedly written for publication, its frankness and, on the whole, sincerity, are astonishing. Mr. Taylor was thought to have erred in giving so much of it to the public, for whom it was intended. On the appearance of the book, there arose something like the outcry which lately greeted Greville's *Memoirs*, though much less. Yet the editor left no small part of his material unused. Haydon's journals filled 27 folio volumes, and the contents of them were very various in character. As Haydon himself wrote, he had known and associated with many remarkable men. His life had been connected with his country's art. The people and nobility of England, "the grandest people and nobility of the world," had ever sympathized with his fate and often deferred his ruin. He wrote to Sir George Cockburn to know the precise spot on the ship's deck where Nelson fell, and then twice to Hardy on being referred to him by Cockburn. So about Wellington who in 1835 refused to sit to him, and at that time Haydon got into disgrace with the Duke by borrowing some of his clothes from his servants to get the costume exact. In the same eagerness for accuracy he writes to the Duke's military secretary, Col. Gurwood, who answers:

"I am sorry you should think anything—anything which fell to me in the course of my life—of the other men—of myself—was of any value to me. The grievances of an artist of genius by destruction become the concern of men of mercenary and vulgar callings. I have lost the credit of the arts in England, and yet not got a single man to speak for me. The Duke, whose rank and eminence give them the means of patronage, who have so publicly and repeatedly acknowledged the superiority of your talents, will bestow more effectual encouragement than later more empty praise."

A year later we find Goethe writing to Haydon, adding his name to the list of subscribers for the picture of *Nomophon* and the *Ten Thousand*, and saying:

"The letter which you have had the kindness to address to me has afforded me the greatest pleasure; for as my son had been educated many years ago, and now occupy an honorable station in my house, it cannot but be highly gratifying to me to learn that you still remember me, and embrace this opportunity of convincing me that you do so."

There are plenty of letters showing what pains Haydon took to be accurate in the least particulars in the pictures he was painting—pains that they should be really as well as nominally historical. He writes to Sir George Cockburn to know the precise spot on the ship's deck where Nelson fell, and then twice to Hardy on being referred to him by Cockburn. So about Wellington who in 1835 refused to sit to him, and at that time Haydon got into disgrace with the Duke by borrowing some of his clothes from his servants to get the costume exact. In the same eagerness for accuracy he writes to the Duke's military secretary, Col. Gurwood, who answers:

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"Nor can I think Lady Byron's treatment of Lord Byron fair. Her method of accusing him dreadfully, and keeping the public in ignorance of the nature of his accusation, is a most unfair way of destroying the character of a man."

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